



ADRIÁN FUENTES FLORES

15 VARIACIONES Y FUGA SOBRE UN TEMA ORIGINAL

“Variaciones Heroica”

compuesto por:

LUDWIG VAN BEETHOVEN

1802 · Opus 35 (1803)

Adrián Fuentes · 30/09/2019 · TR 10

dedicado a:

Moritz Graf von Lichnowsky

escrito para:

ORQUESTA SINFÓNICA

Flauta (2) · Oboe (2) · Clarinete (2) · Fagot (2)

Trompa (3) · Trompeta (2)

Timbal

Violín I · Violín II · Viola · Violonchelo · Contrabajo

GENERAL

Dedicado a Moritz Graf von Lichnowsky.

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Tr.: Adrián Fuentes

30/08/2019 · TR 9

Málaga, España

“Variaciones Heroica”

Ludwig van Beethoven

1802 · Opus 35 (1803)

Leipzig, Alemania

INTRODUCCIÓN CON EL BAJO DEL TEMA
Allegretto vivace [♩ = 110]

FLAUTA I · II

OBOE I · II

CLARINETE (SIb) I · II

FAGOT I · II

TROMPA (MIb) I

TROMPA (MIb) II · III

TROMPETA (MIb) I · II

TIMBALES (MIb · SIb)

INTRODUCCIÓN CON EL BAJO DEL TEMA
Allegretto vivace [♩ = 110]

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO

A DOS

CLARINETE (SIb) I · II

FAGOT I · II

poco adagio

Tempo I

A TRES

OBOE I · II

CLARINETE (SIb) I · II

FAGOT I · II

adagio

Tempo I

Nota: Todos los elementos entre corchetes han sido añadidos por el arreglista como correcciones y sugerencias.

A CUATRO

FLAUTA I-II

OBOE I-II

CLARINETE (Sib) I-II

FAGOT I-II

Fl.

Ob.

Cl. Sib

Fg.

Vn. I

TEMA

FLAUTA I-II

OBOE I-II

CLARINETE (Sib) I-II

FAGOT I-II

TROMPA (Mb) I

TROMPA (Mb) II-III

TROMPETA (Mb) I-II

TIMBALES (Mb-Sib)

TEMA

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO

(8b)

Fl. *ff* *p* *a 2* *tr*

Ob. *ff* *p* *p*

Cl. Sib. *ff* *p* *p*

Eg. *ff* *p* *p*

Tmp. Mib. I *ff* *p* *p*

Tmp. Mib. II · III *ff* *p* *p*

Tpt. Mib. *ff* *p* *a 2* *p*

Tim. *ff* *p*

Vn. I *p* *ff* *p* *dolce* *tr*

Vn. II *ff* *p* *p*

Va. *ff* *p* *p*

Vc. *ff* *p* *p*

Cb. *ff* *arco* *pizz.* *p*



VARIACIÓN I

VIOLÍN I *p* *f*

VIOLÍN II *p* *f*

VIOLA [non div.] *p* *f*

VIOLONCHELO *p* *f*

CONTRABAJO *p* *f*



(8)

Vn. I *sf* *p*

Vn. II *sf* *p*

Va. *p*

Vc. *sf* *p*

Cb. *arco* *sf* *pizz.* *p*

VARIACIÓN II

Musical score for Violín I, Violín II, Viola, Violonchelo, and Contrabajo. The score is in 2/4 time, key of B-flat major. It features a series of triplets and a repeat sign. Dynamics include *f* and *ff*. The Violonchelo and Contrabajo parts are marked *arco*.

Musical score for Violín SOLO, Vn. I, Vn. II, Va., Vc., and Cb. The score is in 2/4 time, key of B-flat major. It features a series of triplets and a repeat sign. Dynamics include *f* and *ff*. The Violín SOLO part is marked *presto*. The Vn. II, Va., Vc., and Cb. parts are marked *pizz.* and *[p]*.

VARIACIÓN III

Musical score for Flauta I-II, Oboe I-II, Clarinete (Sb) I-II, Fagot I-II, Trompa (Mb) I, Trompa (Mb) II-III, Trompeta (Mb) I-II, and Timbales (Mb-Sb). The score is in 2/4 time, key of B-flat major. It features a series of triplets and a repeat sign. Dynamics include *f* and *ff*. The Fagot part is marked *a 2*.

VARIACIÓN III

Musical score for Violín I, Violín II, Viola, Violonchelo, and Contrabajo. The score is in 2/4 time, key of B-flat major. It features a series of triplets and a repeat sign. Dynamics include *f* and *ff*. The Violín I and II parts are marked *arco* and *div. arco*. The Violonchelo and Contrabajo parts are marked *arco*.

(8)

Fl. *p* cresc. *ff* *ff*

Ob. *p* cresc. *ff* *ff*

Cl. Sbb *p* cresc. *ff* *ff*

Fg. *p* cresc. *ff* *ff*

Tmp. Mib I *f* *ff* *ff*

Tmp. Mib II-III *f* *ff* *ff*

Tpt. Mib *f* *ff* *ff*

Tim. *sf* *sf* *sf* *sf* *sf* *fp* *ff* *ff*

Vn. I *p* cresc. *ff* *ff*

Vn. II *p* cresc. *ff* *ff*

Va. *p* cresc. *ff* *ff*

Vc. *p* cresc. *ff* *ff*

Cb. *sf* *sf* *sf* *sf* *sf* *p* cresc. *ff* *ff*

VARIACIÓN IV

FLAUTA I-II *p*

FAGOT I-II *p* 1. *cresc.* [ossia: Fg. 2 in 2ª volta]

VARIACIÓN IV

VIOLÍN I pizz. *f*

VIOLÍN II pizz. *f*

VIOLA pizz. *f*

VIOLONCHELO pizz. *f*

Fl. *f* *sf* *p* *f* 1. 2.

Fg. [ossia: Fg. 1] *cresc.* *f* *sf* *p* *f* [ossia: Fg. 2 in 2ª volta]

Vn. I *f* *sf* *p*

Vn. II *f* *sf* *p*

Va. *f* *sf* *p*

Vc. *f* *sf* *p*

VARIACIÓN V

FLAUTA
1 - II

OBOE
1 - II

CLARINETE (Sb)
1 - II

FAGOT
1 - II

VARIACIÓN VI

The first system of the musical score includes parts for Flauta 1-II, Oboe 1-II, Clarinete (Sb) 1-II, Fagot 1-II, Trompa (Mb) I, and Trompa (Fa) II-III. The Flauta, Oboe, and Clarinete parts begin with a piano (*p*) dynamic, while the Fagot, Trompa (Mb), and Trompa (Fa) parts begin with a forte (*f*) dynamic. The Flauta and Oboe parts have a *p* dynamic marking at the end of the first measure. The Clarinete part has a *p* dynamic marking at the end of the first measure. The Fagot part has a *p* dynamic marking at the end of the first measure. The Trompa (Mb) part has a *p* dynamic marking at the end of the first measure. The Trompa (Fa) part has a *f* dynamic marking at the end of the first measure. The Flauta part has a *f* dynamic marking at the end of the first measure. The Oboe part has a *f* dynamic marking at the end of the first measure. The Clarinete part has a *f* dynamic marking at the end of the first measure. The Fagot part has a *f* dynamic marking at the end of the first measure. The Trompa (Mb) part has a *f* dynamic marking at the end of the first measure. The Trompa (Fa) part has a *f* dynamic marking at the end of the first measure.

VARIACIÓN VI

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO

VARIACIÓN VII

Canon a la octava

FLAUTA
I - II

CLARINETE (Sib)
I - II

The image shows a musical score for two instruments: Flute (Flauta) and Clarinet in B-flat (Clarinete (Sib)). The title 'Canon a la Beethoven' is written at the top. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is written for Flute I & II and Clarinet I & II. The music begins with a double bar line and a repeat sign. The first measure of the Flute part is marked with a forte (f) dynamic. The Clarinet part also begins with a forte (f) dynamic. The score continues with several measures of music, including a section marked with a first ending bracket (1.) and a repeat sign. The music concludes with a final double bar line.

VARIACIÓN VII

Canon a la octava

[illegible]

VARIACIÓN VIII

FLAUTA I · II

OBOE I · II

CLARINETE (SI_b) I · II

FAGOT I · II

TROMPA (MI_b) I

TROMPA (MI_b) II · III

TROMPETA (MI_b) I · II

TIMBALES (MI_b · SI_b)

VARIACIÓN VIII

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO



Fl.

Ob.

Cl. SI_b

Fg.

Vn. I

Vn. II

Va.

Vc.

Cb.

VARIACIÓN IX

CLARINETE (Sib) I · II

TROMPA (Mib) I

TIMBALES (Mib · Sib)

f sempre

1. 2.

VARIACIÓN IX

VIOLONCHELO

CONTRABAJO

Cl. Sib

Tmp. Mib I

Tim.

Vc.

Cb.

9

1. 2.

VARIACIÓN X

FLAUTA I · II

OBOE I · II

FAGOT I · II

p

p

p

cresc. ...

f

dim.

1. 2.

Fl. 8b

Ob.

Fg.

f

dim. ... p

ff

p

cresc. ...

f

1. 2.

p

cresc. ...

ff

p

dim. ...

pp

VARIACIÓN XI

FLAUTA I-II

OBOE I-II

CLARINETE (Sb) I-II

FAGOT I-II

First system of Variation XI for woodwinds. Flute I-II has a first ending with a triplet of eighth notes. Oboe I-II has a first ending with a triplet of eighth notes. Clarinet I-II has a first ending with a triplet of eighth notes. Bassoon I-II has a first ending with a triplet of eighth notes. Dynamics include *p*, *f*, and *pp*. Rehearsal mark 8b is indicated.

Fl.

Ob.

Cl. Sb.

Fg.

Second system of Variation XI for woodwinds. Flute I-II has a first ending with a triplet of eighth notes. Oboe I-II has a first ending with a triplet of eighth notes. Clarinet I-II has a first ending with a triplet of eighth notes. Bassoon I-II has a first ending with a triplet of eighth notes. Dynamics include *pp*, *cresc.*, *sf*, *f*, and *pp*. Rehearsal mark 8b is indicated.

VARIACIÓN XII

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO

First system of Variation XII for strings. Violin I-II, Viola, and Violoncello have a first ending with a triplet of eighth notes. Bassoon I-II has a first ending with a triplet of eighth notes. Dynamics include *p*, *f*, *cresc.*, and *ff*. Rehearsal mark 8b is indicated.

Vn. I

Vn. II

Va.

Vc.

Cb.

Second system of Variation XII for strings. Violin I-II, Viola, and Violoncello have a first ending with a triplet of eighth notes. Bassoon I-II has a first ending with a triplet of eighth notes. Dynamics include *sf*, *p*, *cresc.*, and *ff*. Rehearsal mark 8b is indicated.

VARIACIÓN XIII

VARIACIÓN XIV
Menor

FLAUTA I-II

OBOE I-II

CLARINETE (Sb) I-II

FAGOT I-II

VARIACIÓN XIV
Menor

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO

Fl.

Ob.

Cl. Sib.

Eg.

Vn. I

Vn. II

Va.

Vc.

Cb.

Adagio

VARIACIÓN XV

Mayor

Largo [$\text{♩} = 60$]

FLAUTA I-II

OBOE I-II

CLARINETE (Sib) I-II

FAGOT I-II

TROMPA (Mib) I

TROMPA (Mib) II-III

VARIACIÓN XV

Mayor

Largo [$\text{♩} = 60$]

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO

Fl.

Ob.

Cl. Sib.

Fg.

Tmp. Mib. I

Tmp. Mib. II-III

Vn. I

Vn. II

Va.

Vc.

Cb.



14

Fl.

Ob.

Cl.
Sib.

Fg.

Tmp.
Mib
I

Tmp.
Mib
II-III

Vn. I

Vn. II

Va.

Vc.

Cb.

17

Vn. I *fp* *cresc.* *div.*

Vn. II *fp* *cresc.*

Va. *fp* *cresc.*

Vc. *fp* *cresc.*

Cb. *fp* *cresc.* [*mf*]

20

Vn. I *ff* *dim.* *p* *cresc.* *ten.* *ten.* *tr* *p* *cresc.* *p*

Vn. II *ff* *dim.* *p* *p* *p* *cresc.* *p*

Va. *ff* *dim.* [*mf*] *p* *p* *p* *cresc.* *p*

Vc. *ff* *dim.* *p* *cresc.* *p* *tr* *sf* *sf* *p* *cresc.* *p*

Cb. [*mf*] *dim.* *p* *cresc.* *p* *tr* *sf* *sf* *p* *cresc.* *p*

25

Fl. *a 2* *fp*

Ob. *a 2* *fp*

Cl. *1.* *fp*

Sib. *1.* *fp*

Vn. I *fp*

Vn. II *fp*

Va. *fp*

Vc. *fp*

Cb. *fp*

27

Fl. *fp* *cresc.* *ff* *dim.* *p*

Ob. *fp* *cresc.* *ff* *dim.* *p*

Cl. Sib. *fp* *ff* *p*

Eg. *fp* *cresc.* *ff*

Vn. I *fp* *cresc.* *ff* *dim.* *p* *6* *cresc.*

Vn. II *fp* *cresc.* *div.* *ff* *dim.* *p* *6*

Va. *fp* *cresc.* *ff* *dim.* [*mf*] *p*

Vc. *fp* *cresc.* *ff* *dim.* *p* *cresc.* *p*

Cb. *fp* *cresc.* [*mf*] [*mf*] *dim.* *p* *cresc.* *p*

30

Coda

Fl. *p* *cresc.* *sf* *p*

Ob. *p* *cresc.* *sf* *p*

Cl. Sib. *p* *cresc.* *sf* *p*

Eg. *p* *cresc.* *sf* *p*

Vn. I *ten.* *sf* *ten.* *sf* *p* *cresc.* *sf* *p*

Vn. II *p* *cresc.* *p* *cresc.* *sf* *p*

Va. *p* *cresc.* *p* *cresc.* *sf* *p*

Vc. *sf* *sf* *p* *cresc.* *p* *cresc.* *sf* *p*

Cb. *sf* *sf* *p* *cresc.* *p* *cresc.* *sf* *p*

35

Fl. *a 2*
cresc. sf *p*

Ob. *1.*
cresc. sf *p* *7* *cresc. sf* *pp*

Cl. Sbb *a 2*
cresc. sf *p* *pp* *cresc. f* *dim. p*

Fg. *cresc. sf* *p* *cresc. sf* *pp* *cresc. f* *dim. p*

Vn. I *cresc. sf* *p* *cresc. sf* *pp* *cresc. f* *dim. p*

Vn. II *cresc. sf* *p* *[div.]* *cresc. sf* *pp* *cresc. f* *dim. p*

Va. *cresc. sf* *p* *cresc. sf* *pp* *cresc. f* *dim. p*

Vc. *cresc. sf* *p* *cresc. sf* *pp* *cresc. f* *dim. p*

Cb. *cresc. sf* *p* *cresc. sf* *pp* *cresc. f* *dim. p*



FINALE
Fuga
Allegro con brio [♩ = 135]

VIOLÍN I *f*

VIOLÍN II *p* *f*

VIOLA *p* *sf* *sf* *f*

VIOLONCHELO *f*

CONTRABAJO *f*



12

Vn. I *3* *sf* *3* *sf* *f* *tr* *sf*

Vn. II *f*

Va. *3* *f*

Vc. *f*

Cb. *f*

22

Vn. I

Vn. II

Va.

Vc.

Cb.

f *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf*

39

Vn. I

Vn. II

Va.

Vc.

Cb.

p *p* *p* *p* *p* *cresc.* *cresc.* *f* *[sf]* *[mp]* *sf*

42

Vn. I

Vn. II

Va.

Vc.

Cb.

f *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *cresc.* *cresc.* *cresc.* *cresc.*

51

Vn. I

Vn. II

Va.

Vc.

Cb.

sf *p* *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff* *sf* *sf* *p* *f* *sf* *sf* *ff* *ff* *ff* *ff*

[illegible][illegible]

[illegible]

[CODA]
Andante con moto [♩ = 70]

FLAUTA
I · II

OBOE
I · II

CLARINETE (SI♭)
I · II

FAGOT
I · II

TROMPA (MI♭)
I

TROMPA (MI♭)
II · III

TROMPETA (MI♭)
I · II

TIMBALES
(MI♭ · SI♭)

[CODA]
Andante con moto [♩ = 70]

VIOLÍN I

VIOLÍN II

VIOLA

VIOLONCHELO

CONTRABAJO

157

Fl. *ff* *p* *cresc.* *p* *a 2* *f*

Ob. *ff* *p* *f*

Cl. Sib *ff* *p* *cresc.* *p* *f*

Fg. *ff* *p*

Tmp. Mib I *ff* *p* *f*

Tmp. Mib II-III *ff* *p* *f*

Tpt. Mib *ff* *a 2* *f*

Tim. *ff* *f*

Vn. I *ff* *p* *f*

Vn. II *p* *ff* *p* *f*

Va. *ff* *p* *f*

Vc. *ff* *p*

Cb. *ff* *pizz.* *p*

165

Fl.

Ob.

Cl.
Sib.

Eg.

Tmp.
Mib.
I

Tmp.
Mib.
II-III

Tpt.
Mib.

Tim.

Vn. I

Vn. II

Va.

Vc.

Cb.

arco

173

Fl.

Ob.

Cl.
Sib.

Eg.

Tmp.
Mib.
I

Tmp.
Mib.
II-III

Tpt.
Mib.

Tim.

Vn. I

Vn. II

Va.

Vc.

Cb.

arco

178

Fl. *sf*

Ob. *sf*

Cl. Sib. *sf*

Fg. *p* *cresc.* *f* *p* *cresc.* *f*

Tmp. Mib. I *sf*

Tmp. Mib. II-III *sf*

Tpt. Mib. *a 2* *f*

Tim. *f*

Vn. I 2 3 4 *cresc.* *f*

Vn. II 2 3 4 *cresc.* *f*

Va. *sf* *p* 2 3 4 *cresc.* *f*

Vc. *p* 2 3 4 *cresc.* *f*

Cb. *p* 2 3 4 *cresc.* *f*

186

Fl. *f*

Ob. *p* *cresc.* *f* *p* *cresc.* *f*

Cl. Sib. *p* *cresc.* *f* *p* *cresc.* *f*

Fg. *p* *cresc.* *f* *p* *cresc.* *f*

Tmp. Mib. I *f*

Tmp. Mib. II-III *f*

Tpt. Mib. *a 2* *f*

Tim. *f*

Vn. I *sf* *p* 2 3 4 *cresc.* *f*

Vn. II *sf* *p* 2 3 4 *cresc.* *f*

Va. *p* 2 3 4 *cresc.* *f*

Vc. *p* 2 3 4 *cresc.* *f*

Cb. *p* 2 3 4 *cresc.* *f*

